

UNO GATEWAY

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Omaha, Nebraska

UNO Debate Workshop draws nation's orators

UNO is playing host to the annual National Debate Workshop that will run through Sunday.

The workshop, which prepares college debaters to argue the upcoming debate topic, opened Saturday. The 1979-80 debate question is, "Resolved: That the federal government should significantly strengthen the regulation of mass communication in the United States."

Debaters from colleges and universities nationwide are attending the workshop to study all aspects of the question and gather information for organizing pro and con arguments.

Local people with experience in and knowledge of mass communications were guest lecturers at workshop sessions. The speakers included Warren Francke, associate professor of communications, who spoke Saturday on "An Overview of Current Issues in the Control of Mass Media in the U.S.," and Frank Forbes, professor and chairperson, Law and Society, who lectured Sunday on "A Legal Eyes' View of the Question."

Harold Anderson, president of the Omaha World-Herald, spoke Wednesday in the Eppley Conference Center. Jeff Jordan, World-Herald columnist, and Rep. John Cavanaugh, D-Neb., were scheduled to speak Wednesday and Thursday, respectively.

The seminar will close this week with a series of debates between student participants. The debaters can receive one or two hours undergraduate credit for completing the workshop.

Workshop courses focus on debate techniques, research and small group discussions. College debate coaches are meeting each afternoon to help each other develop coaching skills.

The faculty of the workshop include: Duane Aschenbrenner, workshop director and UNO forensics director; Robert Kemp, forensics director at the University of Iowa at Iowa City; Richard Finton, forensics director at Missouri State University, Joplin, Mo.; Ken Strange, forensics director at Augustana College, Rock Island, Ill.; and Glen Strickland, forensics director, Oklahoma State University, Tahlequah, Okla.

Kirk, DiSilvestro urge vote against school lid

Two UNO student government leaders have come out in opposition to the proposed school lid bill.

Student President/Regent John Kirk and Student Sen. Gary DiSilvestro are campaigning against the bill which would place a 0 percent lid on the property tax portion of the Omaha Public Schools (OPS) budget.

Supporters of the budget freeze, including OPS board member James Monaghan, gathered enough signatures from registered voters to force a vote on the lid bill next Tuesday, Aug. 14. LB 2, passed by the state Legislature last summer, authorized the petition.

Under LB 2, the lid would become effective with a yes vote from only a simple majority of those who vote in the election. The freeze could be lifted only by a majority of all registered voters in the OPS district, not a majority of those who vote.

In a recent rally, Kirk urged UNO students to vote against the proposed lid since most are graduates of the OPS system and should be concerned about curtailment funds for future OPS students.

Kirk pointed to success achieved by OPS students "in both academic and at-

letic endeavors." Kirk said students in the Omaha system score significantly higher than the national average on college entrance exams.

Kirk also said major budget reductions can be accomplished only through cutbacks in programs and services which affect the quality of education in the district.

He added that the quality of education offered in the Omaha system "will always have a tremendous impact" on the educational processes of UNO. Kirk said on behalf of the university students that "quality, not substandard, education is a fundamental right, not a luxury."

DiSilvestro, explaining why his anti-lid group has gained the support of business leaders, said new businesses will not want to locate in an area with a "restrictive school system." DiSilvestro is office manager for Citizens for Quality Education, an anti-lid group.

Opponents of the lid showed strength in numbers at the August 6 school board meeting at Lewis and Clark Junior High. Lid supporters declined to speak at the meeting because the large crowd which had turned out was predominantly anti-lid.

R.E.O. Speedwagon enjoys second coming

By DAVE KAHN
Gateway Contributor

There's this new band on the scene that's bound to make it big. They call themselves R.E.O. Speedwagon.

Hold on a second, you're say-

ing. R.E.O.'s been around for years. Well, yes and no.

R.E.O. was in Omaha July 31 presenting the opening show of their current tour. After the show, Kevin Cronin, lead singer/songwriter/rhythm guitarist, talked about the band, their

new album, and the tour.

"It's hard to explain it," said Cronin, "but we're really like a brand new band. If you saw us two years ago and you saw us now, you wouldn't recognize us."

The reasons for this phenomenon are many and take some explaining.

R.E.O. first formed in the early '70s in Champaign, Ill. They signed a recording contract with Epic Records and made their first album titled, simply, "R.E.O. Speedwagon."

"The first album," said Cronin, "I wasn't there. The band got signed at a time when the record company was signing a lot of acts and keeping those that sold the most albums."

R.E.O. sold around 200,000 copies and was kept. "From then on, the band started coming together. I joined the band, we started getting an identity, the band's sound started forming a little bit more," said Cronin.

The album Cronin joined in on was "R.E.O./T.W.O." which was a success and included their classic "Golden Country." The album also included a cover of Chuck Berry's "Little Queenie," which R.E.O. went on to make a signature song of the band.

After that album, Cronin left and was replaced by Mike Murphy. R.E.O.'s line-up then included Murphy and originals Gary Richrath — lead guitar, Alan Gratzer — drums, Neal Doughty — keyboards, and Gregg Philbin — bass.

The third album was "Ridin' The Storm Out," with the title cut being the song that brought R.E.O. the most attention of their career.

After "Ridin'," R.E.O. released "Lost in a Dream" and "This Time We Mean It." Both albums

were in the R.E.O. tradition, but the band was having internal problems.

"During the time I was gone," said Cronin, "we had Mike Murphy, who is a talented individual but didn't sit well with the band, and it was a sad time for us because it really threw people off the track as to who R.E.O. was."

Cronin reappeared on the "REO" album and the band regressed and came back much stronger with "Keep Pushin'" and "Turkey Trot."

R.E.O.'s seventh album, "You Get What You Play For," was a live album and got quite a bit of attention.

"The live album brought the first six albums up to date. It's only been since then," said Cronin, "that we've been pleased. We've got the five people who played tonight in the band, Bruce (Bruce Hall who replaced Gregg Philbin two years ago) on bass, me singing again, and we've kind of solidified the whole thing, sold a couple of million records, and got ourselves back on the road again, so to speak."

After the live album came "You Can Tune a Piano but You Can't Tune a Fish." R.E.O. was trying something different on this album by mixing the vocals and music with a slightly airy feel.

The hit "Time For Me To Fly" and "Roll With The Changes" were the two most played cuts. "Roll With The Changes" was "an obvious Top Ten Single," said Cronin. "Why it wasn't was the result of internal troubles."

Three weeks ago R.E.O. released their ninth album, titled "Nine Lives." "Nine Lives" is a pure rock 'n' roll album. "This year," said Cronin, "there's no reason why we shouldn't have a Top Ten single. Nobody can

agree on what to release first. The album is so full of good singles that it's hard to choose. It's a good feeling to have that kind of a problem."

"Easy Money" is on "Nine Lives" and is R.E.O.'s first drug song. Why do a drug song? "Well, we do our share. One time Gary went to Hawaii on a 'health trip' and about four days later, without cocaine, called home and had a quarter ounce sent out in a guitar case. I think that was the inspiration for that song."

Alan Gratzer, who's been mulling around during the interview, heard this and burst out with "You never told me you had any!" Gary Richrath replied with, "I was looking out for your well-being."

Omaha was the start of the first leg of the "Nine Lives Tour, '79" which will cover 23 dates before a week in Hawaii for one show and a rest. Then it's back to the west coast where R.E.O. hasn't been very strong but is building.

"We're going to play Long Beach Arena," said Cronin, "and we expect to sell it out. The new album's been getting a lot of airplay out there and our following is growing."

The west coast leads to the rest of the country then Europe, Japan, and Australia.

Why start a tour in Omaha? "The Midwest," said Cronin, "is a great place for rock 'n' roll 'cause you can really gauge how a song is going to do by the reaction of crowds like the one tonight. We did a two-hour set that went by like a flash. I came back to the dressing room and laid down for fifteen minutes because I was so worn out."

So with a new stage show, new music, and new energy, R.E.O. is going out to conquer the world.



Dave Kahn

KEVIN CRONIN . . . "like a brand new band."

Newspapers making own news through polls?

By NICHOLAS VON HOFFMAN
"The Newspapers! Sir, they are the most villainous, licentious, abominable, infernal — Not that I ever read them! No, I make it a rule never to look into a newspaper." — Richard Brins-

ley Sheridan, 1751-1816.

The two words that contemporary American journalists speak with a perfected sneer on their lips are flack and pseudo-event. A pseudo-event is a happening which is arranged, con-

trived or orchestrated for the purpose of gaining publicity. Pseudo-events are ordinarily carried out by flacks, the contemptuous name journalists give those who make their living at public relations.

Some years ago, newspapers began buying the right to print Gallup Poll results, a form of checkbook journalism you might say. It could still be maintained, although the logic might be strained, that in some sense at least, news companies were merely buying the right to cover an event when they buy the Gallup or Harris polls, just the way they buy the right to cover football or tennis.

Starting four or five years ago, they crossed another and final line: They began conducting and commissioning their own polls and headlining their results on the major networks and newspapers. The big news organizations are, therefore, making their own news and flacking it as though it were an event they were reporting on over which they had no control.

The ethics of the practice are by journalism's own canons indefensible. No reputable newspaper, no television permits its correspondents to pay money to stage news events.

Successful pseudo-events aren't recognized as such even by those who stage them, in this case the corporate executives, editors and reporters who order them up and exploit them. They believe that the noise they hear in the conch shell their pollsters

hold up to their ears is the true, genuine and unadulterated vox populi. So, unfortunately, do the politicians, including those in the White House.

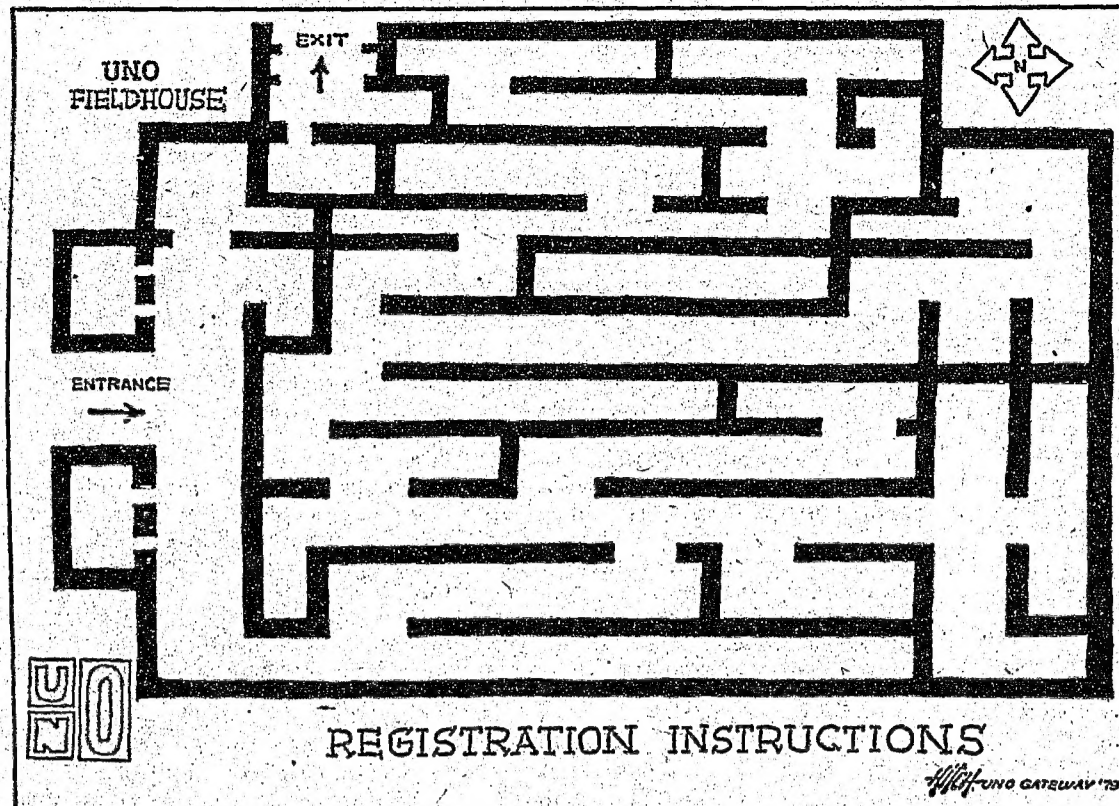
opinion

This explains the unbelievable events of the last couple of weeks in which a president, reacting to a bunch of percentages, hired and fired, made speeches, and did all manner of desperate things "to save his presidency," to use a phrase current among reporters.

The president is applauded and politely received wherever he goes; he's seldom picketed or booed; there are no mass protests against him, no petitions, no emergency committees. The only sign that he is in trouble is the announcement by NBC or The New York Times that X or Y percentage of people in a poll answered yes or no to questions posed to them.

It is too much to hope that news organizations will get out of the business of making news and confine themselves to reporting it. The answer is to teach our politicians to be like the population at large, which has long since decided to discount polls as harmless hulla-balloo.

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Scattered-site housing can't integrate Omaha

"The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends upon the unreasonable man."

— George Bernard Shaw

The preceding quote is more apropos here in America where

the money that they have made off of 400 years of free slave labor.

So what do we have? A situation where whites see the need to get back that land in the North side; it's level, and, according to a recent report in the *Daily Record*, the best land is east of 72nd Street.

white to "minority". You need only examine the demographic characteristics of the Northside to see that this stage has already been successful.

Part three of this perverse play is the uninvestment area, where the area becomes predominantly minority and further, social services are maintained and there are plans for development. This would and could include CETA, GOCA, and the plans for the renovation of the downtown area. Now we come to phase four, which is the reinvestment area.

In this phase, whites reestablish themselves in the community, and there is a relocation of minorities. This brings us back to my aforementioned statements — scattered-site housing coming to Omaha might be a blessing to some of us (who have been so starved for acceptance that we have often doubted our own humanity), but in a political context, how can a few units "integrate" this city — one that we know is racist to the core?

This is not an off-the-cuff, insidious and rank argument for the ghettoization of blacks. However, I for one do not believe in segregation; for it is externally imposed by others. It is an ideology, a violent imposition, and an institutional arrangement. There is nothing wrong with separation, for this society

has already dictated that we are going to be separate anyway — after all, do we not have separate economies?

Scattered-site housing is an issue that many of us have misconstrued. What we should be doing is trying to form cooperatives and build an economic base where we can develop the north side for our own particular needs. The only reason Omaha is interested in scattered-site housing is because of the Mall monies, and this in itself should be considered a slap in our faces; imagine: all this rigamarole and rancor over money, not morality;

over materialism and malls, not its meaning to mankind.

In closing, let me say that the way to love anything is to realize that it might be lost. In this context, I hope that we can see that exodus to west Omaha is no answer to our problems; for it merely assists others in solving their problems in a general and elusive manner. And as long as we continue to allow this to happen, we are merely prolonging the racism that has for so long bore down on the backs of blacks. And as the saying goes, we must innovate, not procrastinate, if we are to liberate. (Be Black and proud)



Matthew C. Stelly

the "unreasonable man" is the one in power — and the man in power is now confronted with an issue of scattered-site housing — and while many members of the black community believe that this issue is one that is necessary for Omaha, I would like to take time to present some views that would perhaps lend another perspective to this most complex of dilemmas.

opinion

I use the word "dilemma", because this is how I see this issue; a dilemma, succinctly defined, is "the choice between two equally undesirable alternatives", and this is exactly what the scattered-site housing issue is. On the one hand, you have the arch-segregationist Omaha community; smugly satisfied, content with the way things are, yet beneath this content is a "master plan" that we should be aware of.

As many leaders in all communities have noticed, whites are now beginning to move back into the inner city. This explains why St. Joseph's hospital was built; why would they give us good health care? Furthermore, many of them are getting tired of having to get up at 6 a.m. in order to get to their 8 a.m. jobs in the downtown area; the tornadoes are an omnipresent reality and the property taxes out there are nearly as high as

Moreover, blacks are now being allowed to move into the western part of the city — prices on homes are being lowered so that some of us who aspire to be "out dere wit' ol' mass" can afford it.

George Sternlieb of Rutgers University has written about a four-pronged approach to neighborhood, characteristics and investment strategies. In phase one, a full investment area, the racial characteristics are that this area is predominantly white — as the Northside was during the late forties-early fifties. In phase two, the disinvestment area, there is a transition or projected transition from



Letters

Letters to the editor are welcomed. They must be signed, but noms de plume can be used upon request. All letters are subject to editing and available space.

Dear Editor,

We get our Gateways late here in sunny Polynesia, so I'm being rather tardy in sending this letter.

As a former Gateway writer, and indeed one of the many Gateway rock reviewers, I must take exception to some of the facts dredged up to go with your recent articles on the Beach Boys concert.

I'm a staff writer now on the Polynesian Pioneer Press, and my editor stresses accuracy, so I'd like to set the record straight for you.

First off, contrary to Al Alexander's unnamed sources, the 1966 Beach Boys concert was not the last outdoor concert at Rosenblatt Stadium. Gene Pitney held the last concert there in August, 1967.

Come to think of it, the Beach Boys concert was in '67, too — not '66. And, interesting to note, their back up band was not any Atlanta Rhythm Band or Jay Ferguson. Nope, it was none other than the Who.

Also, the Beach Boys have appeared in the area between the '67 show and this summer's concert. The last time was in 1974, I believe, at the Civic Auditorium.

Now, concerning Chris Thomas' review of the show, I'll try not to bicker with critical tastes (though things like this almost tempt me: "Before 'Surfer Girl,' things had bogged down as the group played through a number of listless oldies, such as 'In My Room' . . .").

But I must say something when he says without repudiation that during "Help Me Rhonda," "Dennis Wilson delivered a

surprisingly fresh, quick guitar solo."

Well, if it had really happened, it truly would have been surprising for two reasons. One: Dennis Wilson is the drummer. Two: he wasn't even at the Omaha show.

Yours in rock,
Ken Worth

Mr. Alexander replies:

In reply to your letter, I can't speak for the review by Chris Thomas, but as for myself, I will agree you do have some valid points and some that are lacking.

First off you're correct in say-

ing I was all wrong about the Beach Boys' last Omaha appearance. I even had tickets for their 1972 concert in the Music Hall, but it was such a pathetic show, I forgot all about it.

About the Beach Boys being the last outdoor rock concert, I still stand behind my statement because I don't see Gene Pitney as a rock star. Also, the Beach Boys' last outdoor concert in Omaha was in 1966 — check your facts.

444-6666
Midlands Information and Referral Agency

activities

NOTICE: The deadline for Activities announcements to be included in Friday's Gateway is 1 p.m. the preceding Tuesday. **NO EXCEPTIONS.**

The Omaha City Parks Department will conduct free sailing classes at Papio Dam Sites 11 & 16. Registration is Aug. 13-14. For more information call 444-5900 or 493-3400. Classes will last two weeks and are available in the afternoon or the evening.

Fontenelle Forest will conduct a "Searching for Creepers and Crawlers" hike, through Neale Woods, Sunday afternoon at 1:30. Cost is \$1.50 for adults and 75¢ for children under 12. For information call 731-3140.

The Center for Improvement of Instruction will hold a fall development workshop for new faculty and teaching assistants Aug. 20-21 in the Student Center. For information call 554-2427.

Parking permits for the 1979-80 year are now on sale at Campus Security. Permits will be available in the Student Center Aug. 22-24 during registration.

The American Heritage Museum will present the exhibit, *Workers and Allies: Female Participation in the American Trade Union Movement*, Aug. 11-Sept. 4.

SPO will present the 1956 classic *Moby Dick* tonight at dusk on the south lawn of the Performing Arts Building. Admission is free. In case of rain the movie will be shown in the Epplay Conference Center.

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Verne's Views

Parking Permits On Sale

Parking Permits for the next year are presently on sale at the Campus Security Office. Please bring:

1. I.D. Card or proof of registration
2. Valid Driver's License
3. Vehicle Registration for each vehicle (limit two)

Parking permits will be on sale in the Milo Ball Student Center August 22-24, 1979. Please Note: Parking Permits **will not** be on sale at the Campus Security Office during Fall Registration (August 22-24, 1979).

Parking Violations will be issued beginning the first day of classes, August 27, 1979.

Shuttle-bus — AK-SAR-BEN

Park free at AK-SAR-BEN (63rd & Shirley) and ride the Shuttle-bus to campus. Buses leave every 15 minutes.

Special Alert

Several motorcycles and bicycles have been stolen from Campus during the past few weeks. This is not normal, however, we do need your cooperation. First, lock your bicycle or motorcycle with a strong chain and padlock. This will, hopefully, deter someone from picking your motorcycle or bicycle. Second, call 554-2648 and report any suspicious activities around the motorcycle/bicycle areas. Third, if you do have your motorcycle-bicycle stolen, report it immediately to the Campus Security Department.





ODD COUPLE . . . Doris (Schreiber) begins to fall for Felix (Wingert) in the Upstairs Dinner Theatre play.

'The Owl and the Pussycat' proves opposites attract

If a one-man show is the toughest of all theatrical productions to enjoy, then a show requiring only two actors must be the second toughest.

Rules are made to be broken, however, as the multi-talented Dave Wingert and Janet Schrieber prove in the contemporary comedy, "The Owl and the Pussycat," now showing at the Upstairs Dinner Theatre (formerly the Midtown Upstairs Supper Theatre).

The two Omaha stage veterans not only provide a well-paced 2½ hours of entertainment, but offer another enthusiastic example of the improving quality of the Upstairs' theatrical product.

Whether a fan of his WOW morning radio show or not, you've got to delight in Dave Wingert's performance as F. Sherman, the peeping tom/bookstore clerk/struggling novelist whose idea of a literary image is "the morning sun spit in his eye." (That may give you some indication how successful a writer he is.)

We first learn that Sherman's first name is Felix, but when the whore across the apartment courtyard (Doris W., played by Janice Schreiber) discovers his peeking activities, the first initial becomes "fink."

The fun begins when Doris, now booted out of her apartment due to Felix's tattlings, with no place to go, decides the fink's apartment will have to do for the night.

It's an outrageous match-up pitting the intellectual owl against the sensual pussycat with each character hurling hilarious jabs at the other's fanciful image of themselves.

"The sun doesn't spit in your eye!" sasses Doris, in a Brooklyn drawl reminiscent of Barbra

Streisand's movie version of Doris. Felix, meanwhile, can't quite swallow Doris' insistence that she is a professional model rather than a \$20 per night love machine.

But by the end of their first encounter, Doris is admitting a kind of misguided love for Felix and hinting toward a romantic rendezvous: "I always feel so alone sleeping in a double-bed when there are people in China sleeping on the ground."

The odd couple of course is destined for love, but not without a few offbeat twists that kept the opening night crowd last Wednesday in stitches.

Particularly effective were Wingert's grimacing and groaning expressions, which, viewed in the confines of the Upstairs' in-the-round stage, elicited more than a few chuckles.

Schreiber, an Upstairs veteran, looked as if she'd just stepped out of a pink cadillac and her Brooklyn brogue, bosomy and bouncy, added to the realism.

At times, the interplay between the two performers seemed rushed — a couple lines were uttered too soon — but the audience didn't seem to mind and overall their interaction was smooth and charming.

Brad Loring's set was simple and effective. Hap Abraham's buffet was again the best in town (no lie, even *Omaha Magazine* says so) with an expanded *entrée* offering drawing particular notice (two vegetables and four meat dishes).

"The Owl and the Pussycat" continues Wed. through Sunday until Sept. 4 at the Upstairs Dinner Theatre, 221 S. 19th St.

—Bromo

Late-night theatre designed to attract younger crowd

By AL ALEXANDER
Gateway Feature Editor

Omahans will see a different type of entertainment event unfold tonight as the Uptown Dinner Theatre begins its late-night theater program with the opening of "The Wager."

The late-night theater concept was originated by Omaha producer-director Norman Filbert to attract a younger crowd and familiarize them with the dinner theater-type fare.

The show, which will run Friday and Saturday night beginning at 11 p.m., for the next four weeks, will also, according to Filbert, allow Omahans the chance to see unconventional productions not normally seen in the area.

Says Filbert, "The average dinner theater productions of light musical comedies appeals more to people over 40. What we're trying to do is get people in their 20s and 30s interested by using

more adult-type production."

"The Wager," an avant-garde comedy written by Mark Medoff of "When You Comin Back Red Rider" fame according to Filbert should fill the bill.

"The Wager," is pure theater designed for a young uninhibited audience," explained Filbert. "It's a modern cynical comedy with a mature theme containing a little rougher language than our regular productions."

"It will be for the theatergoers who are turned off by the oatmeal type of plays usually associated with dinner theaters," he added.

The play itself revolves around the relationship between four graduate students living in the same apartment building. According to Filbert, Medoff humorously examines their relationships and how they try to hide their emotions.

Heading the cast, will be UNO profes-

sor Wes Dixon. He'll be joined in the four-person cast by Lynn Erickson, Gary Boek and Kris Kilesen.

The three-act play was originally written to last three hours, but has been trimmed to two hours including two ten-minute intermissions, according to Filbert, so patrons will be on their way home by 1 a.m.

Filbert said that as far as he knows, the late-night theater concept is an original idea that hasn't been tried anywhere else. But he warns its future success depends heavily on how Omahans receive it.

"We'll try it out the next four weekends and see how it goes," said Filbert. He added, however, that he did have some future plays in the works including "P.S. Your Cat is Dead" and several Woody Allen comedies.

The plays will be presented on the same set as the regular dinner theater production which will limit which plays


can be done in the late-night spot.

"We'll have to be careful in our selection of plays," says Filbert. "But I believe people who see 'The Wager' that haven't seen 'Owl and the Pussycat' (the theater's current production) will think the set was originally designed for 'The Wager.'"

Filbert remains optimistic about his idea's future. "It's going to take a lot of work, but I'm excited about it and I believe it will catch on with the young adults in the area," said Filbert.

To help get the late-night theater off the ground, the UNO Student Programming Organization will sponsor a UNO night at the theater Aug. 17 by offering reduced-price tickets to UNO students. Tickets can be purchased at the Student Center for \$4.50, which is a 50¢ reduction off the regular price.

Although present plans don't call for food to be served, Filbert says the bar will remain open throughout the production.



present

SECOND STORY

August 17 & 18

A special late night performance of "The Wager" at the Midtown Upstairs Supper Theatre for you night owl enthusiasts. Bar service will be available. "The Wager" is a story of 2 college students who attempt to seduce an older woman, or pay the price!

TICKETS only \$4.50 with UNO ID — \$5.00 without UNO ID
Performances start at 11:00.

Tickets Available at the SPO Office (MBSC-234)
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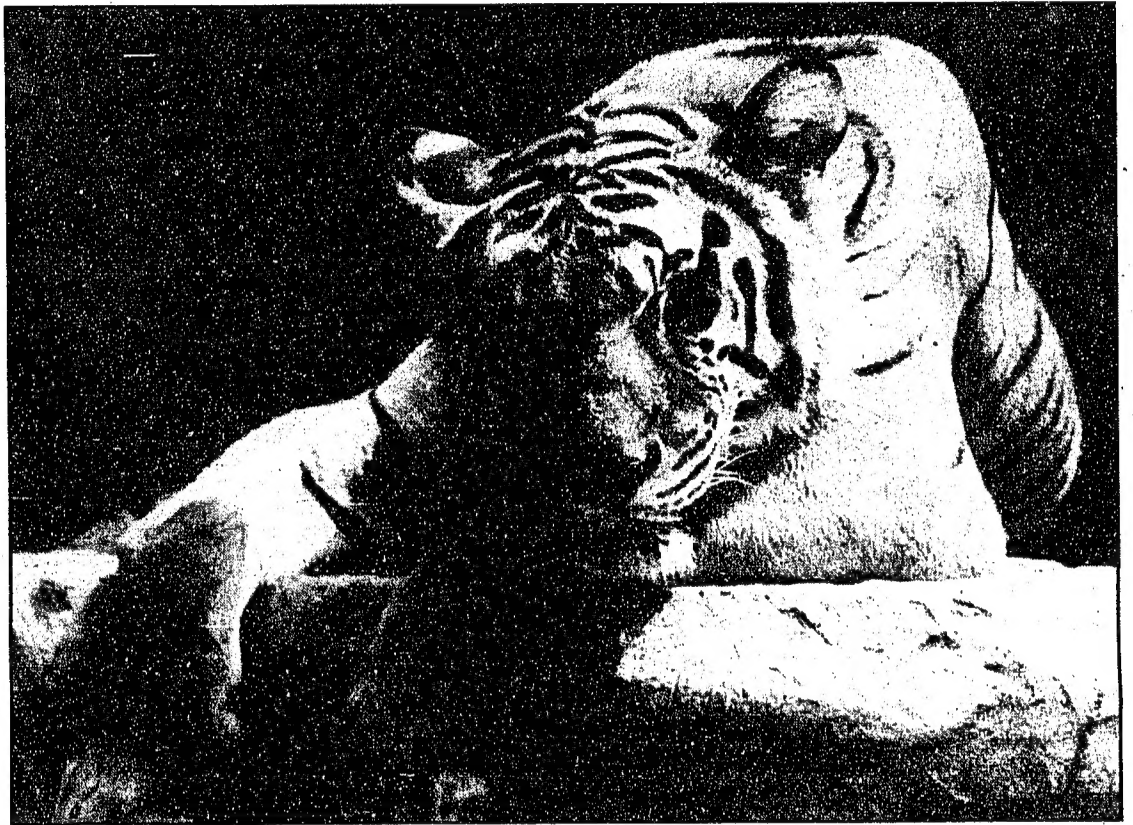
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At the Zoo



Someone told me it's all happening at the zoo
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The monkeys stand for honesty
Giraffes are insincere
And the elephants are kindly, but they're dumb . . .
Zebras are reactionaries
Antelopes are missionaries
Pigeons plot in secrecy
And hamsters turn on frequently
What a gas!
You gotta come and see at the zoo

—Paul Simon



Photos by:
Pat Shinkle
and Sandi Boswell



Clash, Jukes cut pure rock with real intelligence

The Clash and The Asbury Jukes are two groups that engage in honest, pure rock with real intelligence. Their records reflect a strong commitment to musical integrity.

The Clash is one of the better bands to emerge in the last two years. In the course of two albums, this group has grown from a musically inconsistent vehicle for political ideas to a major (at least artistically) rock 'n roll band.

The English group's talent in rock dynamics gives their songs a stylistic edge that often fails new groups. Though this quality is more evident in their first American record, *Give 'Em Enough Rope*, the new album *The Clash* contains tracks that have this power.

The Clash compiles the strongest tracks from the first English L.P. with

several recent singles. In a stupendous version of Bobby Fuller's "I Fought the Law" and in "Jail Guitar Doors," the strong-points of the band are obvious. The guitars of Mick Jones and drums of Nicky Headon contribute the kind of lyricism and punch that makes the group stand out.

In this album, *The Clash* stamps the reggae standard "Police & Thieves" and their own "White Man in Hammersmith Palais" with an authority that makes the experiments of other bands such as 10cc and The Police seem insipid.

The Clash is as intelligent a band as any working today. If *Give 'Em Enough Rope* is any indication of where it is going, the next album will be excellent. Until that one comes around, *The Clash*

is satisfying enough.

If Southside Johnny and The Asbury Jukes' new release *Jukes* seems initially disappointing, it is only because their previous *Hearts of Stone* built up such a high standard. With the loss of Steve Van Zandt as producer/composer, the group had a great creative gap to fill.

Though the new album contains no performance to match "Take It Inside," it is an entertaining and likable effort.

In *Hearts of Stone*, Van Zandt not only provided splendid songs, but gave the group an outstanding sound. The focus on incredibly tight rhythm and horn sections led by the guitars of Billy Rush and Van Zandt gave the music a diamond-hard quality.

Barry Beckett's production in *Jukes*

recalls not *Hearts of Stone*, but the second album *This Time It's For Real*. Admittedly, this is a step backwards, but the sound is still better than that found in most records today.

The compositions are all written by members of the band, and compare favorably with earlier efforts.

"The Time" and the ballads "Paris" and "Wait In Vain" are the best songs here. In all of the tracks, Southside's singing is as natural and mature as ever.

What this group has created that other white soul/R & B bands such as Boz Scaggs and J. Geils have yet to accomplish is a style that is never bland or contrived. And that is an accomplishment that most bands of any type today have yet to achieve.

— James Williamson

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Assertive training conveys anxious awareness

By KATHY HARMON
Gateway News Editor

"Look 'em right in the eye," "If they stand up, you stand up, too," "Tell them what you really think" . . . that is if you want to be assertive.

Awareness is a funny thing. Sometimes you are unaware and can walk around for years without realizing it. You are not aware of your unawareness. This seemed to be true of many of the women who recently attended the Women's Resource Center assertive behavior workshop.

The workshop, facilitated by Barbara Briggs, a practicing Omaha counselor, revealed some subtleties many women are not aware of.

The paradox of that day, for me, was

that on one hand I yearned for these new freedoms the workshop was offering. On the other hand, my mind questioned. . . Is that very lady-like?

According to the facilitator, non-assertion cannot be labeled solely a weakness of the female gender. It is a malady striking male and female alike.

One point brought out by the workshop, is that true assertion is chosen. That is, a person decides when to exert his assertion.

Assertion can be threatening and sometimes downright scary. Briggs said if a person is assertive they are responsible for their life. That means no more "He made me feel this way," "Why does everything happen to me?" when something goes wrong.

Briggs said eye contact is critical in

assertion. "Women have been taught to look demurely down or away," she said. The most important thing to remember is to convey sincerity when looking at someone — and look them right in the eye.

She said 70 percent of communication is non-verbal, so people must be careful about that behavior, too. She said there are many good books on this subject, but the reader has to be careful about the ones they choose.

The women's resource center has several books on the subject in their library. They can be checked out in Student Center Room 236.

The biggest freedom a person can achieve through assertion, according to Briggs, is less pressure on themselves. "We put pressure on ourselves to be

problem solvers and have all the answers. In reality we don't really want this, we just want support," she said. Women are the biggest target for these kinds of self-pressures, said Briggs.

Assertion comes partly from respecting ourselves and one another. "Assertion is standing up for personal rights. We express ourselves in open, honest, and direct ways, while not violating the rights of others," she said.

What should we do about all this assertion? Compromise could be the answer, said Briggs. "Personal rights involve compromise, not getting what you want when you want it," she said.

She said compromise should be encouraged as long as a person does not sacrifice their integrity.

classifieds

Classified ads (except business) are published at no charge for UNO students, faculty and staff. Suitable identification must be presented when ad is submitted. Please limit ad to 25 words. No phone-ins will be accepted. All ads must be in the Gateway office by noon Tuesday for inclusion in Friday's paper. Summer business ads are \$2.50 per week for 25 words or less. The Gateway reserves the right to refuse or edit any ads submitted.

WANTED:

ANYONE with HIGH BLOOD PRESSURE who would like to participate in studies to evaluate antihypertensive medications. Contact Marty Mathis, R.N., 541-4015 or Dr. William Cady, 541-7955. The studies are being performed at the University of Nebraska Medical Center Clinics. The costs for medicine and laboratory, clinic professional fees will be paid by the investigators.

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The Mathematics Department will need student tutors for the Mathematics Lab, beginning August 27. Those who qualify must have completed Calculus I (Math 195). Hours will vary from 6-15 per week on a scheduled basis. Salary \$2.90/hour. Contact Dr. Bruce Sloan, Math Lab, 2nd Floor Eppley Building during week of August 13-20.

TEMPORARY FULL-OR-PART-TIME employment, starting immediately and running through Fall Semester. Background in geography, geology, photo interpretation, remote sensing, or drafting, cartography, and graphics desirable. \$3.50/hour to start, \$4.50/hour upon satisfactory completion of training period. Contact Andrew Bieber or Scott Samson, Remote Sensing Applications Laboratory, UNO, 554-2725.

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Hi JANETTE, Billy Pilgrim, "Slaughter House 5".

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Mike Kohler

Thurman Munson: A True Hero

In the big-money game called professional sports, in which reports of players' salaries sound more like White House budget reports, there exists a question of ethics with regard to the purpose, the meaning of athletic competition.

Are the players in it just for the money? If so, are these the sort of men who youngsters nationwide should revere as models of decency and integrity?

Mike Marshall, Ph.D. and premier relief pitcher in the American League, said he is opposed to the practice of giving autographs to young fans because athletes are not the type of people to be idolized.

Marshall contends children should establish higher goals for themselves than purely physical endeavors such as striking a winning blow. A higher premium should be placed on academic achievement, says Dr. Marshall.

On the other hand, those who lament the lack of leadership in the United States (most notably from Washington) say heroes are a necessary and healthy part of a child's upbringing. The press is often blamed for tarnishing the reputations of American institutions and the heroes they produce.

Media marvels

Whether harmful or beneficial, the idolatry showered upon actors like John Wayne, singers like Elvis Presley, and other media-manufactured messiahs is a phenomenon which cannot be ignored.

A barometer for measuring the impact a public figure has had on the American public is the reaction of his devotees upon his passing.

The measurement referred to here deals with quality, not quantity. Both "The Duke" and "The King" evoked outpourings of emotion with their deaths.

In both cases, however, questions were raised as to just how admirable these men were in their personal lives, despite their acclaim in their respective fields.

Shocking loss

On Thursday, August 2, America lost a true hero, a hero in every sense of the word. No clouds hanging over him, no skeletons in the closet.

His untimely demise shocked not only the baseball world of which he was an important part but all those who saw him as representative of an element of integrity in sports.

Thurman Munson was not always a fan favorite. In fact, he labored for years in the shadow of his long-time archrival, Carlton Fisk of the Red Sox.

Munson was puzzled about the fans' inability to recognize his accomplishments when they voted for the starting All-Star players. Further, he resented journalists who were critical of his sometimes-erratic sidearm throws to second base.

Often described as "stumpy," "dumpy," or "grumpy," Munson never let those labels deter him from doing what he could do best — take command with a bat in his hands.

Ruled batter's box

The sturdy, serious catcher performed like a machine in the batter's box. A consistent .300 hitter, he could always be counted on to produce in RBI situations, to hit behind the runners, even to stroke timely home runs.

Behind the plate he was a bulldog, fully intending to be the dominant force at home base. Fisk is just one of the many foes who can attest to Munson's dogged determination. Their collisions sparked some of the wildest tiffs in Yankee-Red Sox history.

Despite his achievements and the fact that he played in the media capital of the world, Munson never sought the spotlight. His consternation over the fans' selection of Fisk was an indication of his pride in his work.

When Reggie Jackson brought his special brand of egomania to New York, Munson was alienated by the overabundance of showmanship displayed by the roving superstar.

Unhappy in New York

Although the Yankees won a World Series with the newly acquired Jackson, Munson was unhappy in New York. Jackson's antagonizing ways, including his criticisms of Munson in national publications, made the Yankee captain long for his family, to which he was totally devoted, and friends in Canton, Ohio.

Even after two consecutive championship seasons with Jackson aboard, Munson expressed his firm desire to be traded to Cleveland so he could be near his family.

Money was not a factor. Munson was well-paid and was pleased with being well-paid for doing something he enjoyed so much.

But a high salary was not enough to make him want to endure the negative publicity that came with being a resident of the infamous "Bronx Zoo."

In the end, his devotion to his family may have been a factor contributing to his death. Munson flew his private plane home to Canton as often as possible.

This much is certain. Before he met a fiery death at the Canton airport, Munson was happy just to be close to his loved ones.

And the thousands of mourners at his funeral in Canton proved how many people were happy just to have been close to Thurman Munson, the Yankee captain.

SPORTS

Vaccaro new equipment man

By PETE DESJARDINS
Gateway Sports Writer

Carl Vaccaro has just completed his first week as UNO's new athletic equipment manager, replacing Carl Vittitoe.

Vittitoe, who has held the position for 15 years, will be the central equipment issue room manager in the new Health, Physical Education, and Recreation building.

"Things have been shaky this first week, but Carl (Vittitoe) has helped me out a lot, and things will be fine," said Vaccaro, a former Omaha police officer. Vittitoe will help with athletics until the end of September, when his new job will become his top priority.

Vaccaro was with the police department for 26 years prior to accepting the new post. He also served as equipment manager and trainer for the now-defunct Omaha Mustangs semi-pro football team.

As a member of the police force, Vaccaro worked primarily with juveniles, which he sees as a plus in his new job. "I'm sure that the experience I've had with young people of all ages will help me in this job," he says.

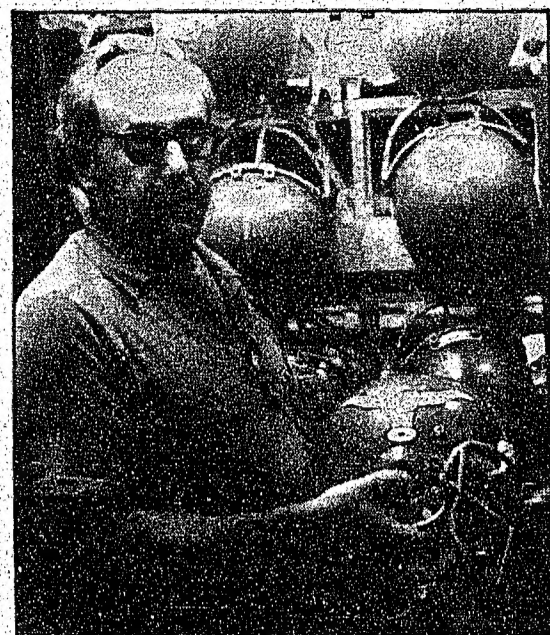
Younger juvenile delinquents and stricter police procedures are two changes in law enforcement that have occurred over the years, said Vaccaro.

While the experience with the Mustangs will undoubtedly be helpful, Vaccaro recognizes radical differences between the two jobs. "It is much more organized here than it was with the Mustangs," he said. "Then we never knew where we would be from year to year."

Working with a budget is also something that is relatively new to Vaccaro. "When a player needed new equipment (on the Mustangs), the coach usually reached into his own pocket to pay for it — that was our budget," said Vaccaro.

The job of equipment manager consists of issuing, maintaining, laundering, and repairing all equipment and uniforms associated with men's athletics and the physical education department.

Larry Severin, who has assisted Vittitoe, will



Gary Rosenberg

VACCARO . . . displays new Mav helmet.

remain in the same capacity with Vaccaro. Vaccaro said a couple of student managers will probably be hired to help.

"Carl has introduced me to everybody, so I'll have a feel for everything once school gets started," said Vaccaro. "Everyone here has really made me feel wanted. Being accepted is one of the most important things in starting a new job."

notable quote

Q: What do you think of the present Division II playoff system?

Mike Mancuso, UNO's All-NCC quarterback: "The present system is outstanding. The plus factors are obvious. Recognition for one — which every Division II team is striving for. There is also the feeling that Division I-A isn't everything."

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